

# Five centuries of Venetian painting

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## FIVE CENTURIES OF VENETIAN PAINTING.

For many months, Lausanne has been preparing an event of great importance in the world of art, an event which will assume world-wide significance.

In 1942, the Aubusson Tapestry Exhibition and in 1945 the French Gobelins Manufacture Exhibition in Lausanne — the latter one of the first of its kind ever held — proved eminently successful.

And now once again, Lausanne — a city that certainly does not like to rest on its laurels — sponsored by Swiss and Italian authorities, has succeeded in organizing yet another artistic manifestation which promises to eclipse all that has ever been done in this line, both on account of its size and the remarkable value of the works presented.

The Venetian Art Loan Exhibition, to which the name of "Five Centuries of Venetian Painting" has been given, and which is housed in Cantonal Fine Arts Museum, Lausanne, from April 1st to September 15th, 1947, will certainly prove to be the principal attraction of the season. Sponsored by the City of Venice itself, the Exhibition will re-unite about 200 of the most representative masterpieces of the great Venetian School loaned by Italian State and Venetian Municipal galleries and museums, private collectors and the churches of Venetia, the latter having received the express authorization of the Vatican.

It is indeed a most rare event to find, outside Italy, so homogenous and complete a collection of great masterpieces. Visitors will have a unique opportunity to learn much of the evolution of painting because, in this really uncommon Exhibition, the achievements of a great and unbroken tradition and, among them, some of the most remarkable realizations of human art, are shown in a comprehensive survey of one single school from the XIIIth to the XVIIIth centuries.

The central figure of the Exhibition is Tizian, demi-god of painting, one of the greatest masters of Renaissance Art, who expressed with a power never surpassed what might be termed that "intoxication of colour" which is the glory of the Venetian School. At the side of this giant stand his successors: Paolo Veronese, a faithful disciple; Tintoretto, with his strange, vehement genius; Giorgione, so enigmatically seductive. Such was the XVIIIth century, the Golden Age, in which the names of great "minor" artists such as Sebastiano del Piombo, Palma di Vecchio, Cariani, unfurl.

How many others preceded, and followed these great ones, weaving the magic, many-hued weft of their creative imagination, from the late Byzantine period of the XIIIth and XIVth centuries to that final burst of colour which are the works of Tiepolo and Guardi.

Antonello da Messina, Bartolomeo and Alvise Vivarini, Mantegna, Carpaccio, Cima da Conegliano, Giovanni and Gentile Bellini, heralded the miracle of Venice and announced the coming of Tizian, Strozzi, Ricci, Maffei, Canaletto del Bellotto — all names which flare across the sky of art and civilisation in a trail of light and intoxicating colour.

These are the masters whose works Lausanne is preparing to receive and exhibit to admiring crowds.

To conclude, nothing will be found lacking in this Festival of Venetian art: the programme of the Exhibition will be completed by a series of lectures given by the most competent authorities on the subject and

by several concerts consecrated to Venetian music and composers.

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### Venetian Art Treasures.

Among the numerous Municipal museums and art galleries of Venetia, which are contributing to the forthcoming Loan Exhibition in Lausanne, is one of the finest galleries in Italy, the Vecence Fine Arts Museum, housed in the Ghiericati Palace, itself a creation of the famous architect Palladio, (1518-1580).

Readers will remember that the art collections of Venetia were dispersed during the war, and that the Chiericati Palace miraculously escaped destruction by incendiary bombs.

The Vecence Museum is contributing generously to the Lausanne Exhibition. It is lending, inter alia, the "Death of the Virgin" by Paolo Veneziani, a painting signed and dated 1333, one of the earliest works of the School; the "Virgin with the Child and the Saints" and a "Pietà" by Buonconsiglio, two masterpieces of the Venetian School which were greatly beloved by visitors to recent exhibitions.

Jacopo Tintoretto, Paolo Veronese, Jacopo Bassano — the great masters of the XVIIth century — are to be represented by three fine works: "Apparition of St. Augustine to the Lepers" (Tintoretto), "Virgin with the Child and the Saints" (Veronese), and "The Rectors of Vecence before the Virgin" (Bassano). The latter is a remarkable work on account of its size alone (3.40 x 5.10).

Apart from these world famous masterpieces, Vecence will also send major works of XVIIIth century: "Extasy of St. Francis" by J.-B. Piazzetta, "The Immaculate" by J.-B. Tiepolo, "Diana and Acteon" by J.-B. Pittoni and "Classical Ruins" by Marc and Sebastian Ricci.

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